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# THE ART NEWS



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FEBRUARY 27, 1937 ✦ WALT KUHN: NEW  
PICTURES ✦ 19 NEW EXHIBITIONS  
GUARDI OF VENICE IN SPRINGFIELD



DETAIL: VIRGIN AND CHILD—Champenoise School, Early XIIIth Century. One of the many fine illustrations accompanying the article entitled "MASTER WORKS OF FRENCH SCULPTURE," in The Art News Thirty-Fifth Anniversary Supplement, to be published May 1st, 1937.

announcing the publication of

## THE ART NEWS THIRTY-FIFTH ANNIVERSARY SUPPLEMENT

May 1, 1937

containing about 200 pages  
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American Academy of Art and Letters, 633 West 155th St. *Sculpture by Anna Hyatt Huntington*, to May 1.  
American Woman's Association, 353 W. 57th St. *Paintings by Members*, to March 19.  
Architectural League, 115 E. 40th St. *Chinese Paintings*, March 3-20.  
Art Students' League, 215 W. 57th St. *Photographs by Berenice Abbott*, March 2-13.  
Columbia University, Avery Library. *Paintings by Werner Drewes*, to March 6; *A Century of American Architectural Drawing*, March 4-31.  
Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Sporting Prints and Paintings*, March 2-31.  
Pierpont Morgan Library, 29 E. 36th St. *Italian Drawings and Manuscripts of the Sixth to Sixteenth Century*, to April 1.  
Municipal Art Galleries, 62 W. 53rd St. *Paintings, Watercolors and Sculpture*, to March 14.  
Museum of the City of New York, Fifth Ave. at 103rd St. *New York at the Turn of the Century*, to May 1; *The New York Stage*, March 4-April 13.  
Museum of Modern Art, 11 W. 53rd St. *Modern English Architecture, Posters by E. McKnight Kauffer, Recent Acquisitions*, to March 7.  
National Arts Club, 119 E. 19th St. *Paintings by Younger Artists*, March 4-26.  
New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints*, to April 1; Centenary Exhibition of *Paintings by Fantin-Latour*, March 1-April 1.  
Whitney Museum of American Art, 10 W. 8th St. *Paintings by the New York Realists, 1900-1914*, to March 5.

### SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Satirical Portraits by Members of the American Artists' Congress*, to March 6.  
Arthur Ackermann & Son, 50 E. 57th St. *English Eighteenth Century Sporting Paintings*, March 1-15.  
American Indian Art Gallery, 120 E. 57th St. *Indian Watercolors from the Collection of Amelia White*, March 1-15.  
An American Place, 509 Madison Ave. *New Paintings by Georgia O'Keeffe*, to March 11.  
Another Place, 43 W. 8th St. *Paintings by Stella Buchwald* to March 6.  
Arden Galleries, 460 Park Ave. *Pastels by Ralph Rowntree*, to March 6.  
Argent Galleries, 42 W. 57th St. *Paintings by Sally Lustig Joseph Guerin, Paula Eliasoph*, March 1-13.  
Artists' Gallery, 33 W. 8th St. *Paintings by Bertram Hartman*, March 3-23.  
Babcock Gallery, 38 E. 57th St. *Paintings by Sol Wilson*, March 1-13.  
Bignou Gallery, 32 E. 57th St. *Paintings by Cézanne and Renoir*, to March 2.

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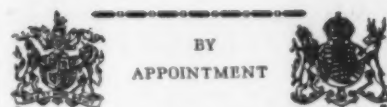
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**THE FORUM OF DECORATIVE ARTS**
**CERAMICS  
of the Georges**


The pair of Chelsea candlesticks from Ginsburg and Levy derives its feeling from the painted works of French and English masters, made accessible to the designer of china figures by contemporary engravings. Elaborate in background, the figures are still naive and fresh.



The musician in Chelsea ware is one of a pair from French and Company. The full kilted skirt of the lady and her head dress are simple for this period, and the feeling in her pose has graceful allure. Not till later did such figures become over-elaborate.



The Derby figure of Vulcan from Stoner and Evans was made circa 1765. Here porcelain as a material is to be seen to full advantage, for the charming quality of paste and glaze are not obscured by pretentious ornamentation.



Staffordshire enjoyed great popularity in the early nineteenth century, and this pair of figures from A. Kimbel & Son have an attractive quality all their own. Religious fervor animates them, one carrying an open Bible, the other a Cross, the word "Faith" appearing on one base.



## THE FORUM OF DECORATIVE ARTS

### DECORATED FURNITURE: *Lacquer and Inlay*



The semi-circular commode of satinwood is a superb example of inlay, probably designed and made by R. and J. Adam. The painted circular panel depicts infant bacchantes, and the sides, inlaid with anthemion, are decorated by designs of foliage and classical vases. From M. Harris and Sons, London.

The tambour bureau from Mallett, London, is in the Hepplewhite French manner. Inlay in English furniture, as may be seen here, is used wholly for embellishment and is not competitive with the color and texture of the basic wood of a particular piece.



Made circa 1790, this satinwood side table of Sheraton design incorporates the cabinetmaker's favorite urn motive and feeling for convex curves. Garlands of leaves decorate the skirt of the table and bands of inlay outline its shape and that of the legs. From Gill and Reigate, London.



Lacquer shared popularity with inlay and marquetry in the eighteenth century in England during one phase. Chinese wallpapers brought the inspiration for its delicate designs. The desk with flap, opening on runners which pull out, is from Elsie de Wolfe.

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### A NEW FRANS HALS FOR AMERICA

*This recently rediscovered work painted about 1635 by the great master of Haarlem, The Man with a Beer Barrel, shown briefly for the first time in America in 1935 at the Frans Hals Exhibition of the Detroit Institute of Arts, has just been acquired by an American private collector and is soon to be exhibited in another Middle Western museum, subsequently to return temporarily to its place of origin as a loan to the important Hals show which is to be held in Haarlem during the coming summer. Brilliant in color and an epitome of the dashing, "direct" technique for which Hals is chiefly famous, it represents a culmination in his oeuvre of the genre subjects so frequent in his early painting, which began to give way to portraiture about the time this lively subject was painted.*



# THE ART NEWS

FEBRUARY 27, 1937

## Guardi's First One Man Show

By John Lee Clarke, Jr.

THE exhibition of paintings and drawings by Francesco Guardi at the Springfield Museum of Fine Arts is the first one-man exhibition in America of this Venetian master that attempts to show him in his various phases. There have been only a few exhibitions of his work, and the largest of these was that organized by Lord Dover, in England, almost a hundred years ago. This present exhibition is slightly larger than that earlier one, and includes a group of drawings as well as paintings.

The exhibition is not necessarily timely, but it takes place with the other exhibitions held during the past few seasons which have so revived the interest in Baroque-Rococo painting. The Guardi exhibition had a definite purpose. Known throughout the nineteenth century as the painter *par excellence* of Venetian canals, the last ten years have seen a new estimation of his work. Francesco Guardi was not merely a painter of *veduta*. His work as a figure painter and decorator place him as a more capable master than he would be were he considered only a painter of landscapes.

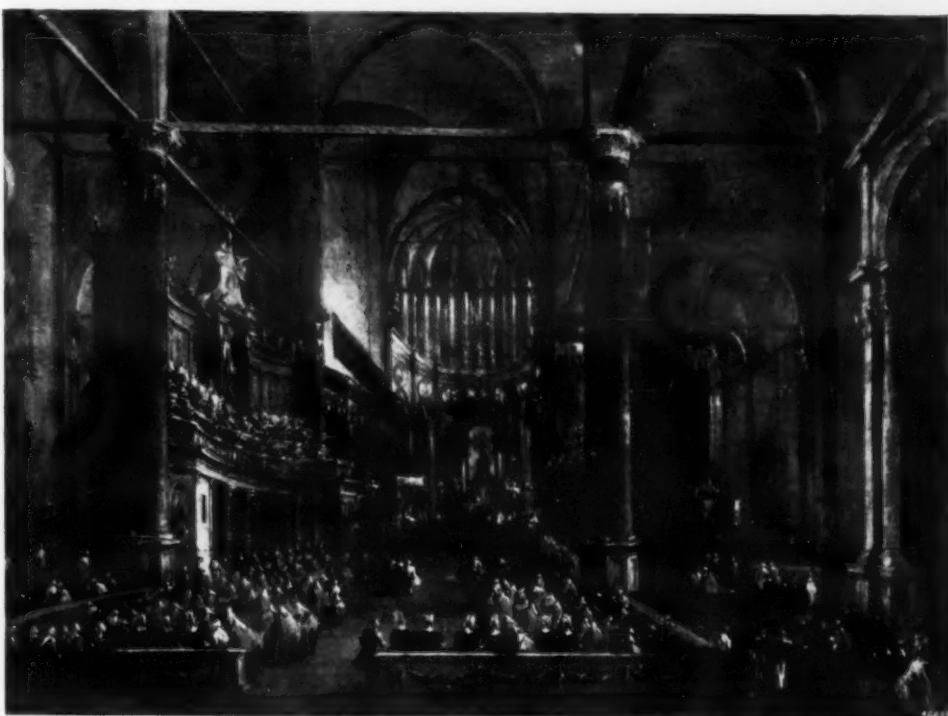
In June of 1935, the Museum acquired the *Portrait of a Boy in Uniform*, by Guardi, being a large finished portrait of the young Principe Grad-enigo. This is not a characteristic Guardi. If it were possible to bring together a group of his paintings owned in America, the full gamut of his powers could be judged with greater ease. Difficulties at once arose, since several of the important Guardis were included in collections from which it is not possible to borrow. Despite this obstacle, twenty-nine paintings and twenty-two drawings were secured

for the exhibition. With the exception of decorative paintings, which were impossible to include, since none were available in this country, every phase of Guardi has been represented. The very fact that important works were owned in America but impossible to show, gave opportunity to include as an addenda to the catalogue a list of these other Guardis.

Altogether, the number is surprising if one does not question attribution.

The exhibition, as one would suppose, is predominantly made up of canal scenes. What is interesting is the great variety that one discovers in composition and color. The very luminous paintings of what must be his middle period are in direct contrast to the cool, silvery and more sketchily painted canvases of the later period. There are two paintings, *Venetian Scene; Haunted House* (loaned by Mr. Victor Morawetz), and *View of the Piazzetta, Venice* (loaned by Durlacher Brothers), that with their tightness and lack of assurance must belong to an early period. To attempt to date the paintings is well nigh impossible, since so little is known of Guardi's life. But it is not presuming too much to say that a careful study of these pictures does provide a chronological development. The brilliance of his staccato brush stroke increases, and the use of impasto and heavy pigment seems to be characteristic of the later paintings. His ability to catch and record atmospheric effects, also increases. This a logical progression.

As a student of Antonio Canale, Guardi's early works would be affected most naturally by the tighter and more detailed style of this successful master. But dur-



LENT FROM A PRIVATE COLLECTION

"VISIT OF THE POPE IN VENICE; CHURCH OF SS. GIOVANNI E PAOLO"

VIEW OF A FAMOUS SQUARE: "FESTA DELLA SENSÀ IN PIAZZA S. MARCO"

LENT BY MR. NORMAN S. MACKIE





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"VENICE, THE PIAZZETTA," PEN AND WASH STUDY FOR THE PAINTING BELOW

GUARDI'S ULTIMATE RENDITION IN OIL OF "VENICE, THE PIAZZETTA"

LENT BY THE WADSWORTH ATHENEUM, HARTFORD



ing the '60s and '70s his own style develops into a free interpretation of what he is recording. No other painter has caught the essence of Venice as Francesco Guardi does in his painting. He secures the effect without the loss of detail, and stands between the careful recorder, Canale, and the colorist, Turner.

Guardi was not temperamentally a Venetian. His artistic impulse was stronger than a desire for popular success in a sophisticated society. A great deal has been written of the decadence of Venetian society in the eighteenth century. With parents not natives of Italy, and a father who, as a rather obscure artist, could have provided little more than the necessities of life for his family, Guardi's temperament was different from the other Venetian painters of his own day. Yet his love of the city which was his birthplace was greater. He repeated these same scenes over and over, with only slight variations, and one could, from a careful study of them, draw an almost complete map of the canals and locations of the public buildings.

On the other hand Guardi, like all capable artists, was sought out by the influx of northerners to paint for them the ceremonies and fêtes that made Venice so romantic. Contemporary documents mention English patrons. Antonio Canale had received great acclaim in England as the group of his works at Oxford and in Windsor Castle prove. It is not too imaginative to say that he recommended to Englishmen making the grand tour that they look at the work of his pupil, Guardi, in Venice. Perhaps Francesco Guardi's English patrons came from this source; in any case, they

knew him. The two paintings, loaned anonymously, both called *Visit of the Pope in Venice*, were among the canvases which he did on commission for English patrons.

Guardi is always included in that list of men who used the *al tocco* style. Its origins can be traced back through at least a century, but it was not until the Genoese painter, Alessandro Mag-nasco, popularized it, that this became a distinctive method. Guardi, of all those who used it, makes of the *al tocco* a means of brilliant emphasis in the delineation of highlights. From the sparkling quality which it gives in the *View of the Ducal Palace* (loaned by Arnold Seligmann, Rey & Company), to the softer sunlight in *Entrance to the Grand Canal* (loaned by the William Rockhill Nelson Gallery of Art), his mastery of this technique is apparent. Yet even more brilliant than these are the minute details in the two paintings of the visit of the Pope in Venice.

The nervous quality which this creates is repeated in many of the drawings, combined with the *al tocco* style. Guardi perfected his superb mastery of brush stroke which allowed for an elimination of nearly all detail. The *Colonnade of the Libreria di San Marco, Venice* (loaned by the Metropolitan Museum) shows in the drawing this same mastery that one finds in the paintings. One is impressed even more by Guardi's versatility when one compares the sketch for the painting *Venice, the Piazzetta* (loaned by the Wadsworth Atheneum, Avery and Morgan Memorials) with the *Landscape* (loaned by the Metropolitan Museum), *Palace on the Brenta* (loaned by Mrs. Murray S. Danforth), and the *Figures and Arch* (loaned by the Cooper Union Museum for the Arts of Decoration). If the paintings give a history and dramatic description of Venice of Guardi's day, the drawings add all the asides.

It is too much to hope that the exhibition will in itself create any new appraisals of Francesco Guardi's work, but, coupled with the articles by Morassi and Fiocco, it may lead to a clearer understanding of his work, a greater appreciation of his versatility and a realization of Guardi's position in his century. Together with that other great genius of eighteenth century Venice—Tiepolo—he expressed, with a different personality than his illustrious contemporary, the carnival luxury, pomp and ceremony which gave impulse to the politically decaying city whose beauties he so brilliantly described.



LENT BY THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION

"FIGURES AND ARCH": RAPID IMPRESSION IN AN INK AND WASH DRAWING



# Kuhn: Master of the Painting Language

By Alfred M. Frankfurter

WALT KUHN'S current exhibition at the Marie Harriman Gallery commands attention not only as the first collective showing in three years by a leading American painter but, more importantly, for the innovation in his style and method as it is now seen. There has been more than mere development in this man's painting, which is familiar enough to require no enlargement here of its previous status. What is new today is that he has begun to realize to a fuller extent his facility in the special dialect of painting which has always been a remarkable, albeit often latent, quality of his art. Amid acres of canvas of his contemporaries who, for the last ten years, have been celebrating the American Scene almost exclusively in terms of literature translated into paint, Walt Kuhn kept to a standard which emphasized the law of the picture and that which could be stated therein. If such service restricted his subject matter to a certain static quality, toward which there has been adverse criticism alongside appreciation and praise, it must not be forgotten that he avoided the stultifying subservience to topical items, the reaching out far beyond the province of the painted picture which have characterized most seekers after kinetic movement and transient record.

To prove the pudding, there are the paintings of the last three years. From the somewhat fixed, rigid pictorial matter of before 1933, one glimpses here a progress to movement of a special kind within the picture and, at the same time, even more static position of the painter. Expressed purely in paint—of which Kuhn has ever been a fine technician, so much that these new pictures are absolutely coeval with the old in the matter of technique—the innovation represents really a development in the artist's viewpoint. Tending toward the achievement of a detached, impersonal observation of any kind of subject, the new angle is best perceived from the vantage point of the figure paintings. Such works as *Carnival Girl*, *Fancy Dress* and *Wisconsin* are manifestly products of a genius for observation which has long been dor-



EXHIBITED AT THE MARIE HARRIMAN GALLERY  
WALT KUHN: "WISCONSIN," A MID-WESTERN STUDY, 1936

guard which motion always implies, Kuhn does far better with the deliberate quality of his still figures than with the prestidigitation of his *Long Nosed Clown* or *Theatre*, the latter a view of a circus drummer in action. In the serene records of the Wisconsin countryman, of the unaffected model called *Dryad* or of the girl troupers, there

is far deeper characterization and a much more sweeping rhythm. It is difficult to decide whether one must seek the answer from artist or subject, though the example of Velasquez is classic evidence on behalf of the former.

But, curiously, quite as Velasquez pierced to the core only when he caught his subjects off the tense

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(Continued on page 20)



EXHIBITED AT THE MARIE HARRIMAN GALLERY  
"FRUIT PLATTER," EXAMPLE OF KUHN'S EXPERIMENT WITH COLOR DISCORD

## SALE OF THE DAVID-WEILL COLLECTION

THE noted David-Weill collection in Paris of eighteenth century art has been sold to Wildenstein & Company of Paris and New York, according to an announcement this week. The dispersal of this collection, one of the most important private collections of its kind, promises to profit America, since the greater part is destined for New York where it will probably be acquired by private and public collections, fortunate in this opportunity to secure not only examples of the foremost artists of Rococo and New Classic France, but of their characteristically best work as well.

For years M. David David-Weill has been vitally concerned with promoting interest in art, and at present is active as president of the Conseil des Musées Nationaux, vice-president of Les Amis du Louvre, and member of the Académie des Beaux Arts, Paris. His collection of eighteenth century French art, assembled during many years, includes about sixty paintings, one hundred and fifty drawings, several pastels, and fifty pieces of sculpture, notably a group of busts by Houdon, among which is the celebrated



RECENTLY ACQUIRED BY WILDENSTEIN & COMPANY  
"LES SOUVENIRS" BY FRAGONARD FROM THE WEILL COLLECTION

marble, *Le Baiser*. Other sculptors included are Pagou, Falconet, Coisevox, Coustou, Lemoyne, Marin, Pigalle, and Clodion with the charming *La Musique* in marble.

Among the most important of the paintings which have just changed hands are Chardin's *Les Bulles de Savon*; *La Nappe Blanche*; *La Ratisseuse*; Watteau's *Le Rêve de l'Artiste*, Lancret's *Concert dans un Salon* and *Déjeuner de Jambon*. Both the last mentioned and Perronneau's *Portrait de la Duchesse d'Ayen*, also included among the masterpieces in the collection, were shown in the splendid exhibition of French eighteenth painting which was held at the Metropolitan Museum in the fall of 1935. Fragonard is represented by the following canvases: *L'enfant aux Cerises*, *La Lettre ou Les Souvenirs*, *Portrait Présumé de Chardin*, *Taureau Blanc à l'étable*, and *La Vision du Sculpteur*. A large group of portraits, showing the changing taste of the century consists of Boucher's painting of Mme. Boucher, David's portraits of M. Desmays and the Comtesse Daru, Greuze's *Portrait du*  
(Continued on page 20)

## A CHINESE BRONZE RETURNS TO CHINA

IT MUST be gratifying to those interested in the cultural welfare of China to learn that the government is not only continuing to defend its art treasures from despoilation and exportation to foreign countries, but is actually bringing back important objects that have found their way abroad. A concrete example of this policy is embodied in a notice in *Hsing Wen Pao*, one of Shanghai's leading newspapers, announcing the acquisition of the *Chou Kung Tsun* by the Central Research Institute which has its headquarters at Nanking.

This magnificent bronze beaker was on display at the New York galleries of Tonying & Company as recently as the spring of 1935. The bronze itself is not only an outstanding example of the best period of Chinese bronze casting—a period which gave a sculptural monumentality to ritual vessels and which achieved qualities of craftsmanship since unequalled—but the bronze is also historically significant because of the inscription which it bears. This inscrip-



RECENTLY ACQUIRED BY THE CENTRAL RESEARCH INSTITUTE, NANKING  
RARE CHOU BRONZE, A MONUMENTAL BEAKER, DATED 1043 B.C.

tion relates that the Duke of Chou (one of the most important personages in Chinese history) ordered the bronze to be made to commemorate the victory of King Chao over Tsu Pei. Leading Chinese scholars have accepted a reading of the date on the bronze as the tenth year of King Chao's reign, corresponding in the orthodox chronology to 1043 B. C. This date not only is helpful to students of art who wish to work on the dating of Chinese bronzes, but also supplies the date for King Chao's victory which, although one of the three most important events of the Chou dynasty, had remained obscured.

American connoisseurs are compensated, however, for this loss by the presence, in the Freer Gallery of Art, Washington, D. C., of an equally rare vessel from the same set and invested with a parallel inscription. Like the *Tsun*, the Freer piece, which is a square *yi*, or casket-shaped vessel, is said to have been unearthed at Lo-yang, one of the Chou capitals.

M. D.



# New Exhibitions of the Week

## O'Keeffe's Latest Decorative Paintings

THERE are more macrocosmic flowers, more bleached skulls and desert hills in Georgia O'Keeffe's 1936 paintings now on display at An American Place. Anyone familiar with the pernicious kind of criticism that has attached itself to O'Keeffe and her paintings will find it necessary to discipline the eye and the mind to understand, to appreciate, and to judge these canvases without permitting the literature to act as a boomerang. Emphatic flights of wild fancy, subjective delusions rather than objective criticism, obscure the unique character and quality of the work of an artist who, more than any other woman in America, has commanded the attention of a suspicious public.

If these skulls—ancient theme of ancient artists—in their artistic arrangements with turkey feathers, pink poinsettias, or autumn leaves, are approached with the anticipation of finding symbolic expressions of hidden mysteries, one will either feel cheated or disappointed. If these are emblems of death as the flowers are tokens of frustration, the symbol is lost in its decorative representation and the mystery of its meaning becomes the mystery of its presentation.

But if, on the contrary, the genius of this artist as a decorator is previously recognized and there is no search for emotional gratification, the applause that was given the *Black Iris* of 1926 as the apotheosis of O'Keeffe's flower paintings will be repeated for *Summer Days* as the culmination of that later series of paintings which plays on the theme of the desert and the animal skull. The fluid brush, the elegant form, the uncompromising clarity, the exotic color—all these together with an impeccable balance of material form and the space that surrounds it—unite to create a beautiful design great in its plastic imagination but restricted in its concept. If the paintings do not invigorate the intellect they gratify the eye.

Whether it is the gaping flower, the naked skull, or the folded desert hill, the artist paints her subject with equal respect for its still-life properties, and creates with admirable sensitivity a symphony of tones under a soft velour surface.

M. D.

## Howard Cook: Drawings of American Types

AMONG Howard Cook's drawings, watercolors, and prints on exhibition at the Weyhe Gallery, the most interesting are the artist's pictorial records of his recent experiences among the natives of the Southern and Southeastern states which he visited as a Guggenheim Fellow. With pastel he has reproduced a gallery of local types which have importance as anthropological documents. More

than this, they have artistic merit both because of the artist's ability to grasp a character in its total aspect and a technical versatility which enables him not only to crystallize the personality in his drawing, but also to suggest the sociological and psychological determinants of that personality.

Each figure is drawn in large scale and set in the white space of the paper. There is no indication of background and no details which might detract from the main interest—the characterization of the individual as one in a set of local types. Notable among this group is the drawing, *Bob Biddix*, the model for the artist's aquatint which won first prize in this year's exhibition of the Society of American Etchers. The rich tonal blacks and harmonious distribution of large, clear planes which enrich the artist's prints, are admirably transferred to the drawings of the negroes of Alabama and Virginia.

M. D.

## Lloyd Ney

WATERCOLORS that have the brooding intensity and glowing brilliance of thirteenth century stained glass windows are on view at the Guild Art Gallery. Lloyd Ney has combined these low-keyed, luminous tones with a subjective treatment of content that is emotionally and decoratively similar to the French fauves and the German expressionists. Since last year, when he had his first one man show, the artist has lowered his tonal key and turned even farther away from articulate form to articulate color. He describes his reactions to a scene or to a person with the hues of Rouault but never chains his areas of color with the black lines of the French artist. Consequently his compositions frequently remain obscured and his paintings resolve into patches of color harmonies.

However, when Lloyd Ney works on a large scale and composes the elements within the frame of his painting with greater definition, he creates a

picture of an emotional intensity that can be comprehended by the observer without the sensation of probing in a dark that yields neither form nor content. Such are *Character*, and *Doylestown Fair*.

There is none of the white of the paper to break up the color which utilizes the entire surface. An unusual treatment of the medium, in some places wet, in other places dry, gives variety to the texture and adds buoyancy to the magnificent color.

M. D.

## Bassett, an Outdoor Painter; Ralph Gray

FOLIAGE with all its variation in texture and tonality is the chief interest of Richard Bassett as displayed in a group of his paintings now being shown at the Ferargil Galleries. Several snow scenes are also included in the exhibition, but they lack the spon-



EXHIBITED AT AN AMERICAN PLACE

"SUMMER DAYS," CULMINATION OF GEORGIA O'KEEFFE'S DESERT PAINTINGS

taneous feeling which the artist manifests in the vegetation of summer and spring. Most successful in this respect is the painting called *Apple Trees in Early Spring* which gives the airy, delicate effect of leaves starting to sprout, before the framework of branches has been obscured. *The Meadow in August* shows a strong feeling for the range of greens which catch the eye in midsummer, and delight it with their infinite variety of tones. In another room hang the watercolors of Ralph W. Gray. They range for subject matter from *Coronado Beach* to New England, and exhibit throughout a sensitive feeling for out-of-door life. *The Lunch Fire, Maine*, has both delicacy and strength in its compact design. *The Dam, Bennington, N. H.*, is the most attractive painting in the group, being a snowy wintry scene whose only color is in the red barns. J. L.

### Mielziner: An Artist Designs for the Stage

THIS winter's series of one-man shows of stage designers culminates in that of Jo Mielziner at the Walker Galleries. Here may be seen a talent that, from an artistic standpoint, successfully shows up the small calibre of certain other recent fashionable showings. Mielziner's conception, as against work of our more business-like designers, has less of the highly technical, stream-lined production of the future than of the vision of a serious artist which transcends its actual purpose in the theater itself.

Sketches have not only an intensity of characterization that the actor is almost bound to fall short of, but are executed with a technical facility which, at times, as in *Ethan Frome*, makes them better pictures than working models. That, in spite of this quality, they may be successful in the production may be seen in a derisive back stage set for *On Your Toes*.

Outstanding in the show are, however, some independent sketches of which *Sicilian Monk* has the caustic satire of a Daumier and *Balinese Women* the timeless youth of figures from Pompeian frescos. Two superb



EXHIBITED AT THE WALKER GALLERIES

"THE FRATELLINI WITH STOOGE": TWO FAMOUS COMEDIANS SEEN BY MIELZINER

Every conceivable medium of representation has been employed, including a collage with excelsior entitled *Thomas Canonizing Trotsky*. Perhaps as ingenious as any is a head of Dali *sous cloche*, *Salvadori Looks at Life* by Eugene Morley. Life consists of a flesh-and-blood ant colony, food indeed for psychiatric thought. Maurice Becker has painted a strong and bitter portrait of an administrator called *McMabon*. *Myself* by de Creeft is as searching and disturbed a self-portrait as has been exhibited this winter. There are over eighty items on view in this exhibition, the high points of which are genuine satire.

Savage hatred is the motive power for some of the work, contempt, less potent, the incentive for much, but in the total array as it is now arranged for innocent bystanders, a good time may be had by all. J. L.



EXHIBITED AT THE MIDTOWN GALLERIES

ALZIRA PEIRCE: "TRAPEZE ARTISTS," A STUDY IN LIGHT AND MOVEMENT

## THE ART NEWS

versions of the Fratellini rank high in the tragi-comic tradition of Seurat's and Toulouse-Lautrec's circus figures. R. F.

### Trenchant Wit

A LIVELY show of satirical portraits now on view at the A.C.A. Galleries is entitled "Framed and Hung." It might just as well be called "Hung, Drawn and Quartered" in reverse order, and retain the spirit which has animated much of the work. However with such grateful subject matter as Hearst, who appears as an octopus in a distorted photograph by Barbara Morgan, and Trotsky at whom half a dozen chromatic shots are taken, it is not surprising that vivid images have evolved.

### Alzira Peirce

A FIRST showing in New York of the paintings and sculpture of Alzira Peirce presents a gay and cheerful aspect at the Midtown Galleries. Mrs. Peirce, who is the wife of Waldo Peirce, shares her husband's delight in strong color, and vigorous motion, and she approaches her work in high spirits.

*Trapeze Artists, No. 1*, is the most successful painting in this group, being more restrained in color than some of her larger and more ambitious canvases. Here she has handled light with telling effect, and the two moving figures



are organized into an interesting design. *Key West House*, also less ambitious, is an attractive study in the local architecture. A still-life consisting of a basket of vegetables on a marble-topped table is painted with a feeling for a rhythmic line and bright, intense color. The sculpture is quite different from the paintings, being considerably more sober and self-contained in approach. *Small Head* is a charmingly rendered little bronze, and the other pieces of sculpture, all portraits, have strength and character. J. L.

### Latta Kingan

LATTA KINGAN'S paintings of the Arizona desert, exhibited currently at the Montross Gallery, mark a recent return to a youthful occupation which was abandoned in 1894 in favor of the legal profession. There were years during which the wastelands of the Southwest impressed on the artist the beauty of their vastness, their colorfulness, and their solitary coexistence with the sky and the clouds, broken only rarely by a grazing animal or by a lonely ranch. It is this kind of beauty that Latta Kingan rediscovers in his canvases which are fresh in color and free in brush.

Monumental, architectural cloud formations vitalize *The Line Fence* and *When Clouds Come Up Like Thunder* (over a hilltop with a solitary tree). Least successful of the landscapes are the night scenes while best of several still-lives is *Indian Harvest*, bolder than the panoramas in color but more traditional in composition. *Harvest at the Mission* prospers most by the combination of the decorative pattern of the field and the flat, summarized figures in the foreground with the range of mountains in the distance. M. D.

### Emotional Intensity in Works of Max Band

AMONG the paintings of Max Band, the Lithuanian painter whose work is now to be seen at the Wildenstein Galleries there are three paintings called *Suburbs of Paris*. They represent Spring, Autumn, and Winter, and in each may be observed that sensitiveness to mood which characterizes the painting of this artist. A gentle brooding melancholy which cannot at all be designated as gloomy pervades these landscapes, and it is even more apparent in his delineation of people. Emotional intensity is present in *Holiday*, the portrayal of a woman who bears the Friday night candles, and seems to typify, not only her own consecration to the morrow's



EXHIBITED AT WILDENSTEIN & COMPANY  
MAX BAND'S DEVOTIONAL CONCEPTION OF A "HOLIDAY"



EXHIBITED AT THE NIERENDORF GALLERY

### INTENSITY IN HECKEL'S WOODBLOCK, A SELF-PORTRAIT

celebration, but to embody a common feeling of hushed devotion. Subtlety of color and rhythmic form combine in all the figure paintings to give a sense of great richness to Band's work, always a delight to the eye, but there is more in his painting to be enjoyed than is in the canvases themselves, and it can only be attributed to the spirit of the artist himself. J. L.

### A New Gallery Opens with a Show of Moderns

THE opening of the Nierendorf Gallery in New York, one of the backbone galleries of modern art in Germany, promises to make America more familiar with the great figures in experimental Germany. The gallery, however, restricts itself neither to German art nor to modern art alone, including as it does a variety of contemporary artists from different countries, and earlier manifestations in remote arts, such as Persian and Central American, that are stylistically akin to modern art.

In the main, however, the gallery is filled with the work of German expressionists, beginning with several of the pioneers, Heckel and Nolde, two members of *Die Brücke*, which, in 1905, launched the expressionist movement in Germany, a movement which was paralleled in France by fauvism. Heckel's woodblock, a self-portrait (1917), typifies the subjective work that was created under the sway of Expressionism during the first two decades of the twentieth century. Instead of representing the special physiognomy of a particular individual it crystallizes a particular personality and expresses it within the limits of a pattern, making both the emotional content and the medium mutually intense and dynamic. To this Nolde, in his *Night Landscape*, adds another of the expressionists' conveyances—bold, unnatural and decorative color.

Also represented are several members of the second group of expressionists, the *Blaue Reiter* who, in 1911, took up the cudgels for modernism: Kandinsky, Klee, and the two young artists, Macke and Marc, whose brilliant careers were terminated by the War. Two woodcuts by Franz Marc are characteristic of the artist's ruling interest in animals and of his unique ability to portray their energetic life in organic patterns. More unexpected is an early watercolor, a head of woman, by Klee. Painted in 1907 before the advent of the *Blaue Reiter*, there is nothing in its representational fidelity to predict the artist's later non-objective fantasies.

While several of the celebrated painters, like Kokoschka, are represented by prints and watercolors, the sculptors fare better

with their medium. Barlach's bronze, *Reading Monks*, reminds us of the greatness of this artist whose work, in its interpenetration of body and spirit, frequently lies within the traditions of Gothic art. On the other hand, Lehmbruck, another of modern Germany's great sculptors, is represented by two female torsos, classical in their balanced, idealized proportions. Kolbe's bronze nude in a delightful position on her knees, Marcks' monumental marble, and Matare's bronze cow, a winsome achievement in simple form, provide an impressive first showing in a new gallery.

M. D.

### Retrospective Paintings; Botto's Luminosity

TWENTY-TWO of the forty-two painters sponsored by the officers and trustees of Contemporary Arts are presented in a show at this gallery called "Mid-Season Retrospection." Published in the catalogue at the same time is a notable list of painters who have been first presented by Contemporary Arts, and because of death, distance or other avenues of exhibition have been retired from the active list. Such a glimpse into past activities help to place a gallery historically, even though its life may not have been long, and it would be interesting to see something of the sort from the older organizations in New York.

Certainly there is life and variety in the group of over fifty paintings now on exhibition. Harold Baumbach is represented by a sombre though dramatic portrait *Jezebel*. Louis Bosa's cheerful view of life is seen in four examples, notably one called *Winter*. Jon Corbino's luscious color glows in two portraits, and Earl Kerkam's personal style and economy of detail is shown in one large canvas and a drawing. *Winter Burial and Maine Landscape* by Tony Mattei are emotionally restrained and compelling in their forceful presentation of bleak landscape. The gay color and suggestive line of Nicholas Takis appear in his three paintings, particularly in the one called *American Scene*.

Twelve paintings by Otto Botto, a young Swiss artist now living in this country, hang in another room. This group is distinguished by pleasing color which is both strong and subdued for the most part. The darker passages predominate, his best effects being achieved by contrasting against them touches of pale color luminous in quality. *Bouquet* is an example of this and it is a painting of considerable charm. A sense of movement is evident throughout, whether he is painting a still-life subject or such a one as *Cock Fight*. *Wash Line*, in which he utilizes two ghostly garments suspended in the air, shows sensitive feeling, and again the capacity to create a mood by a skillful use of color evoking light.

J. L.

### Recent Landscapes and Portraits by Mattson

HENRY MATTSON'S landscapes at the Rehn Galleries testify to a strong attachment to nature as manifested in hillock, cloud, and water clothed in the bewitching light of the moon. These landscapes as well as two portraits, are romantically translated with introspective acuteness and painted with a palette restricted largely to low keyed tones of blue and green, tintured with translucent white. A hymn to dawn is *Wings of the Morning*, a view of rocks, ocean, and rosy tinted cloud. The large reiterated forms of these elements dramatically reproduce the surging movement of the new day as it climbs over the ocean to the shore. It is this personal interpretation of certain phases of nature, coupled with a sound craftsmanship that give Mattson an enviable position in contemporary American art.

Most admirable of the dozen paintings in the exhibition is a self-portrait in which a dark background and a spotting of the light on the face, intensifies the raw-boned features and blue eyes of the artist. Slighter in achievement are *Spring Landscape* and *Chrysanthemums*.

M. D.

### Cary: Adventures of the Vanished Frontier

FRONTIER DAYS is the title of the current show at the Newhouse Galleries where the paintings of William de la Montagne Cary are now on exhibition. They were made between 1861 and 1875 and have all the authenticity of historical documents in their vivid portrayal of life in the West when it was really wild. He has caught the flavor of a period in American history which has vanished, and the fact that as painting his work has little artistic interest does not detract from the excitement and drama which pervades these accurate accounts of Indian and pioneer life. *Buffalo Bill on his favorite horse, "Charlie," Cattle Men Tracing the Grizzly to its Den, The Prospector's Dilemma* and *Mandan Squaw Haranguing the Braves*—such titles give an idea of the subject matter. Living among the Indians he documented their life in camp and afield, their native haunts, their courage and their worship of nature gods, with all the detail of an eyewitness fascinated with his subject. Sojourning with Buffalo Bill, Custer and with General Sheridan he went as far West as the Pacific seaboard painting scrupulously the life of the pioneers and those empire-builders so fantastically close to us in point of time, and so remote from the twentieth century and the machine age.

J. L.

### Seen Here and There

THE etchings of Sir D. Y. Cameron at the galleries of M. Knoedler and Co. offer a comprehensive view of the work of this versatile and accomplished etcher. In the many examples of architectural subjects now on view, balance of masses and a rich tonality are outstanding. *Chinon, Le Pont Neuf Paris* and *Winchester Cathedral Interior* show the delicacy and intricate detail which this medium yields in the hands of a superb technician. But it is in the landscapes that Cameron's marvelous sense of perspective is most apparent. Here in *Nithsdale*, the flattest of Dutch topography, he has created a scene of amazing interest, in which the eye is entertained and carried to a horizon unbelievably distant. Most impressive, too, is *Castle Urquhart*, in which a sombre and romantic castle occupies the foreground, and far-away mountains fade away in the delicate misty atmosphere.

pies the foreground, and far-away mountains fade away in the delicate misty atmosphere.

DRAWINGS in red chalk by Roy Brown fill one gallery at the Grand Central Art Galleries. Steep mountain roads, bridges, bits of river and land, a castle towering over a town furnish the subject matter, and within the narrow range of one color the artist has produced an attractive series in an individual style. Orderly composition characterizes his work, and if it is in no way experimental, it still carries conviction through the honesty of his approach.

WATERCOLORS by Charlotte Kudlich Lermont at the Pen and Brush Club present scenes on the waterfront, in the Adirondacks, and several of city streets. Atmospheric conditions engross this painter who, in *Umbrellas*, approaches a rainy day with as much evident pleasure as she does a day of dazzling sunlight and wind as in *Monday in the Mountains*. Contrasts in light and shadow are handled interestingly in her Adirondack paintings in which the intense blue of the higher distant mountains is dramatically compared with a patch of brilliant sunshine in the foreground.

J. L.



EXHIBITED AT THE FRANK M. REHN GALLERIES  
A SEARCHING "SELF-PORTRAIT" BY MATTSON



# ART THROUGHOUT AMERICA

## *Detroit; Furniture, a Lombardo and Magnascos*

**D**URING the past three months various donors have made gifts to the recently established collection of Italian Renaissance furniture and objects of art, at Alger House, the Grosse Pointe Branch of the Detroit Institute of Arts.

Three important examples of furniture have been donated. Chief among them, is a large circular walnut table which is the gift of Robert H. Tannahill. The table is of the rare type made at Bologna in the sixteenth century, and is supported on six turned baluster legs. The last quarter of the sixteenth century is represented by an ornately carved bambocci cabinet, or writing chest with drop front, and credenzino, or small side-board, embellished with extremely refined carving. The bambocci cabinet is the gift of Mr. and Mrs. Edgar B. Whitcomb. The credenzino was donated by the Museum Founders Society.

Further gifts of Mr. and Mrs. Whitcomb are a painted terracotta relief of the *Madonna and Child* by Pietro Lombardo, and a pair of landscapes by Alessandro Magnasco. The relief by the great Venetian sculptor of the Renaissance is thought to be the study for the finished marble in the Cleveland Museum.

The Magnasco canvases are remarkably decorative interpretation of turbulent landscapes, and find a fitting background in the Baroque room at Alger House.

A Renaissance bronze statuette has been added to the Alger House collection by Mrs. R. Boyer Miller. The figure, dating from the sixteenth century represents a boy chasing a butterfly and is probably designed after the antique. Another casting from the same mold is in the collection of the Kaiser Friedrich Museum.

An important example of quattrocento Florentine majolica has been given by the Alger House Committee headed by Mrs. Lillian Henkel Haass. The gift is a large two-handled vase decorated in green and blue in the Hispano-Moresque manner and emblazoned with the halved arms of the Medici and the Orsini.

### *Death of L. Earle Rowe*

**T**HE loss of a capable and widely known figure in archaeological and art circles will be deeply felt with the death of L. Earle Rowe who died recently at Providence at the age of fifty-five. Best known as director of the Museum of the Rhode Island School of Design, Rowe's influence in educational and other fields was

a strong one which, both professionally and otherwise, made itself felt throughout the twenty-four years of his association with this institution.

Previous to this Earle Rowe was assistant in charge of the Egyptian Department of the Boston Museum of Fine Arts, during which period he accompanied the Boston Museum-Harvard University Egyptian Expedition on an archaeological mission in 1912. Rowe was a member of many societies, among others of the American Federation of Arts, the American Association of Museums and the Association of Museum Directors of which he was president at the time of his death. Not only the many students in whose careers his influence was an important factor, but also all of his professional associates will deeply regret this loss.

### *San Francisco: French Painters and Whistler*

**A** CHARACTERISTIC example of the work of Francis de Troy, distinguished French portrait painter of the eighteenth century, is now on display at the California Palace of the Legion of Honor. The portrait in question, measuring 40 by 50 inches, represents a young man in a richly brocaded coat. It is lent by the Hatfield-Lilienfeld Galleries of New York City.

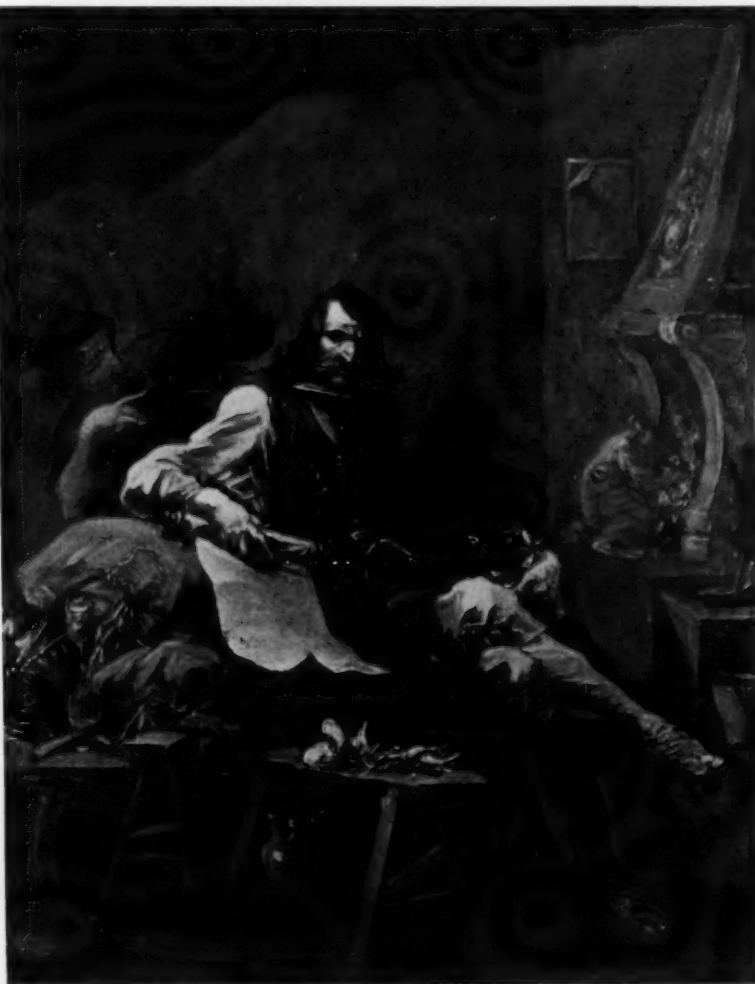
Another important temporary loan to the California Palace of the Legion of Honor is the distinguished portrait of an elderly lady by Pierre Auguste Renoir. The canvas measures 18 by 15 inches and is signed and dated 1878. The portrait superbly demonstrates the remarkable fluidity of Renoir's brush work. This painting, formerly in the collection of the late Roger Fry, eminent English art critic, was for some time exhibited at the Tate Gallery in London. It is lent to the California Palace of the Legion of Honor by Jacques Seligmann & Company of New York City.

Likewise on exhibition here is an exceptionally fine collection of etchings and lithographs by James McNeill Whistler which will remain on view during the coming month. This group of one hundred and one prints, illustrating every important phase of Whistler's graphic art, belongs to the distinguished print collector, Mr. Lessing J. Rosenwald of Philadelphia, who has generously lent them for exhibition. Originally scheduled for exhibition at the M. H. de Young Memorial Museum, this collection of Whistler etchings and lithographs has been transferred to the California Palace of the Legion of Honor as galleries for its display at the



PRESENTED TO THE DETROIT INSTITUTE OF ARTS BY MR. AND MRS. E. WHITCOMB  
PIETRO LOMBARDO: "THE MADONNA AND CHRIST CHILD"

"DON QUIXOTE," A PICTURESQUE FIGURE BY MAGNASCO  
RECENTLY PRESENTED TO THE DETROIT INSTITUTE OF ARTS BY LUIGI GRASSI



M. H. de Young Memorial Museum were not available.

### Chicago: An Annual Local Art Show

THE Forty-first Annual Exhibition by artists of Chicago and vicinity, which includes a radius of one hundred miles, contains two hundred and eighteen paintings and thirty-three pieces of sculpture. There is a tradition of liveliness in this regional exhibit which 1937's annual fully sustains. Eleven prizes were awarded, nine by the Jury of Selection made up of Holand J. McKinney, Director of the Baltimore Museum of Art, F. Luis Mora, New York painter and sculptor and Zoltan Sepeshy, painter and a member of the faculty of the Cranbrook Academy of Art, Bloomfield Hills, Michigan.

The Mr. and Mrs. Frank G. Logan Art Institute Medal and honorarium of five hundred dollars was awarded to Carl Hallsthammar for *Venus Playing Tennis*, carved in red cherry. Hallsthammar, born in Sweden in 1897, was a pupil of Zorn and is well known as a sculptor of witty and humorous figures in wood, and is represented in the Children's Museum of the Institute with "Singing Brothers" and "Old Rag



AT THE ANNUAL EXHIBITION OF ARTISTS OF CHICAGO AND VICINITY

DALE NICHOLS: A WINTRY "JOHN COMES HOME FOR CHRISTMAS"

times seen drably as in Daniel Schatz or Louis J. Kaep or romantically as in Marshall D. Smith, continue the lineage of the local subject. Fewer industrial scenes occur; Charles Mullin's view of the river under ice, with a backdrop of warehouses states a Chicago mood not found elsewhere in the exhibit. For a winter without snow, there are a number of snow scenes, those by Julio de Diego, Albert Kreihbel, Tunis Ponsen, Frank J. Gavancky, Dale Nichols and Zsissly, among the freshest in approach.

A smaller number of serious studies is noted and portraiture is, aside from Zirol's and Grell's work, comparatively rare.



AT THE ANNUAL EXHIBITION OF ARTISTS OF CHICAGO AND VICINITY  
MINTZ: "READING," WINNER OF EISENDRATH PRIZE

Picker." The present work is a highly serious piece of sculpture classic in its simplicity. The almost life-size torso is rendered in a moment of intense action and the combination of movement and poise expertly rendered in polished wood of handsome warm tone.

The Mr. and Mrs. Jule F. Brower Prize of three hundred dollars was awarded to Pauline Palmer for her canvas, *Provincetown*. Mrs. Palmer is one of Chicago's favorite women painters, and this canvas, a vigorously Impressionist work is in line with many of the favorite subjects of the artist who has a summer studio on the Cape. Its tradition is that of Twachtman and Childe Hassam.

The Mr. and Mrs. Frank H. Armstrong Prize of three hundred dollars for the best oil painting by a woman painter was won by Tressa Emerson Benson for her amusing and well-painted excursion into Americana entitled *Daguerreotype Dandies*, a canvas showing three figures of the General Grant era against a delightfully patterned landscape.

The exhibition, like its predecessors, has considerable variety of subject and treatment. Chicago backyards, Chicago streets, some-



AT THE ANNUAL EXHIBITION OF ARTISTS OF CHICAGO AND VICINITY  
"VENUS PLAYING TENNIS" BY CARL HALLSTHAMMAR



Sculpture is stressed in the exhibition. Aside from the two prize-winners of particular interest is a group by Edgardo Simone, a series of heads, startling in their plastic qualities.

### *Kansas City: Van Gogh*

THE William Rockhill Nelson Gallery and Atkins Museum announces its first major acquisition for the year 1937, a *Portrait of a Peasant* by Vincent Van Gogh. Number 165 in the De La Faille Catalogue, it was painted in the winter of 1884-85 in Neunen and is, as far as is known, the first example of this early period to be included in a public or private collection in America.

The portrait is on canvas, not on panel as suggested in the above catalogue, although it is mounted on wood, and measures 44 by 32 centimeters. The peasant youth wears a cap and fustian jacket that was once black, but which has faded in the sun and rain to a rusty green, and the head and shoulders are silhouetted against a neutral background.

Although this head does not appear in the *Potato Eaters*, it was one of the studies for it. When Van Gogh first attempted to paint the



RECENTLY ACQUIRED BY THE NELSON GALLERY OF ART, KANSAS CITY  
"PORTRAIT OF A PEASANT," VAN GOGH'S EARLY PERIOD

De Groot family gathered about the table at their simple meal, he encountered difficulties with the heads. Immediately he set a task for himself.

The palette is the very simple one that Van Gogh was using those months at Neunen when he painted almost in monochrome to develop his sense of form. In its greens, yellow ochres, and browns, it quite carries out his own description of "soft soap and the brass color of a wornout ten centime piece," effects that he saw in the gloomy huts of the potato diggers. Moreover it was his heritage as a Dutch painter to use sombre colors and he will not lighten his palette until he goes the next summer to Amsterdam and stands "literally nailed to the spot" before an early and brilliant Hals, which he sees for the first time.

Even at this early date we see evidences of Van Gogh's great technical abilities. The green of the coat is reflected on the flesh areas and the neutral background is composed of a subtle blending of all the colors used in the portrait, resulting in an exceptional tonal harmony. The paint is applied in thin coats, in his own words, he "has smoothed down the stroke of the brush," and in no way suggests the heavy impasto he will use later. Already the

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typical nervous brush stroke is seen in the building up of the bone structure of the head and in the background.

### Kuhn: Master of the Painting Language

(Continued from page 11)

predictable as melody. And what Kuhn is trying to achieve is a record, purely in terms of color, of those wider, more universal dissonances which compose a great deal of modern life and which have generally found their way into pictures as social treatises or other equally literary substances. In a picture like *Fruit Platter*, the artist has combined perfectly natural colors of frequently encountered vegetable *flora* into a whole which could be acceptable only to a soda-fountain clerk or a Hollywood sub-title author.

Colors which have absolute virtues in themselves are here at each other's throats exactly as are any number of, in themselves, positive elements in modern society. The still-lives currently shown are the best guides to this astonishing translation into truly pictorial terms of a problem which has been a root impulse in modern art, but the same principle has also been applied by Walt Kuhn to the lower world of the theatre—of the craftsmen who support the artists at the top of the profession—which he delights to paint. The wild combinations of rose and green satins, the vivid hues of make-up and lipstick, the green-grey pallor of wan skin are all commentaries, perhaps even more profound, akin to the natural discords of the soda-fountain fruit. This is vital observation in terms of paint and canvas.

### Sale of the David-Weill Collection

(Continued from page 12)

*Libraire Babuti*, and Prud'hon's portrait of Lafayette. There is also a portrait by Nattier of his sister Catherine, and a portrait of the painter Marie-Gabrielle Capet by Labille-Guiard.



RECENTLY ACQUIRED BY WILDENSTEIN & COMPANY  
THE "PORTRAIT OF THE COMTESSE DARU" BY J. L. DAVID



## The Art News of London

AT THE galleries of the Fine Arts Society works of the late Sir Charles Holmes include twenty-seven oils and forty-eight watercolors and testify to the unflagging interest in painting of this famous and influential figure in English art. Whereas the oils are sometimes muddy in color and overburdened by a too meticulous finish, Holmes' watercolors are notable for their greater freedom and mastery of the medium. However in the three paintings, *Power Station*, *Storm on the Test* and *The Windrush in May* the artist was more concerned with atmospheric qualities, brought out in fine tones of grey, than with a literal rendition of detail, with a consequently more successful result. An interest in Oriental art may be observed in the watercolors where daring compositional devices and often dynamic color create satisfying pictures. The artist's subsequent development away from this precision of line and form may be seen in *The Stream through the Village* and *Appleby Castle, morning*, late works with greater breadth of execution.

TWENTY-FIVE YEARS OF PAINTING" is the title of an exhibition devoted to the works of C. R. Nevins at the Redfern Gallery. Though technically this artist shows frequent disabilities, both as to draughtsmanship and handling of paint, he has nevertheless thoroughly mastered the art of creating a good picture. In *From the Paris Plane* clever compositional use is made of the struts of the machine which hold together a canvas whose weak values would otherwise betray it. Though a similar expedient is resorted to in the balcony bars of *Toile Basque*, Nevins' painting, aside from these professional tricks, is full of lively interest and charm. *St. Cloud*, a study of a horse-chestnut in bloom, has fine design in the movement of the leaves and good color relations between them and the golden tones of the soil.

Watercolors by ten English artists are to be seen in an adjacent room. In addition to such familiar names as Ethel Walker and Wilson Steer there is a delicately drawn *The Verandah* by David Jones and a forceful *Cornish Landscape* by Ronald Suddaby.

TWO important collections to be auctioned at Sotheby's during March are the Aldenham Library and an extensive collection of the works of William Blake, outstanding feature of the library of Lieutenant-Colonel W. E. Moss. Formed in the nineteenth century by the first Lord Aldenham, the former is in the taste of an older generation of book collectors and specializes in works dated prior to the eighteenth century. There is a particularly rich selection of illuminated manuscripts, among them a magnificent Carthusian Missal written about 1500 for the Certosa of Florence, known as the Acciaiolli Missal, a French fifteenth century *Life of St. Francis* with fourteen miniatures, a fifteenth century *Pèlerinage de la Vie Humaine* with ninety-one miniatures and a large collection of books of hours.

The Blake collection from the Moss Library, which is one well enough known to be mentioned in bibliographies of the artist, includes early copies of *Songs of Innocence and Experience*, one of the three known examples of the complete *Designs to Hayley's Ballads* and a colored copy of *Night Thoughts*. Further items include illuminated manuscripts and a large variety of decorative bindings.

Two important foreign collections which were recently dispersed at public auction at Christie's were the Kamke collection of foreign silver and a series of Egyptian antiquities, property of an anonymous continental owner.

CHELSEA DRAUGHTSMEN" are currently to be seen at the Leicester Galleries in a show which includes some sixty works more distinguished in general for conscientious accuracy than for spirit of invention. Exceptions, however, may be seen in Augustus John's *James Joyce* and Jowett's *A Stream* which display verve and imagination.

AMONG the many presents at the wedding of Princess Juliana was an early Georgian card table, given by ex-prisoners of war "as a small token of gratitude for the kind treatment received from the Dutch Government by British soldiers who were exchanged by the Germans during the War and interned in Holland." This table, which was bought from Frank Partridge, Ltd., is a fine example of the period when the eagle head and claw were used as decoration. It is in literally perfect condition.

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MONSIEUR M. D. SALE: GALERIE JEAN CHARPENTIER, PARIS  
ONE OF FIVE EIGHTEENTH CENTURY BEAUVAIS TAPESTRIES

## *The Art News of Paris*

AT THE Salon des Art Ménagers an exhibition of furnishings is to be seen entitled "Le Passé dans le présent" in which a modern use of old furniture, decorations and *objets d'art* is presented. This experiment, familiar elsewhere, is a comparative new one in France where little attempt has been made to bridge the gap between work of brilliant modern designers and inheritance from the past. One of the most successful rooms on view is a round Louis XV boudoir by Ramsay whose architecturally simplified cupola is decorated with stucco garlands against clear yellow walls. In this setting some delicate Louis XV bergères covered in pastel silks and a charming little marquetry table seem perfectly suited to their surroundings. A dark accent is to be found in the black leaves on a gold Chinese screen which accentuates the luminous clarity of the room. Roger Imbert has created a successful adaptation of the nineteenth century in a salon where architectural niches, flanked by columns and a low relief, create sufficient play of line to permit of utmost simplicity in ash and maple furniture whose warm tones are offset by a pale green wall.

AT THE Galerie Jean Charpentier there will be held on March 12 an auction of *objets d'art*, furniture, paintings and tapestries from the collection of Monsieur M. D. Among the eighteenth century furniture is to be noted a fine little Louis XV marquetry dressing table ornamented with bronze and stamped by Dautriche. A rare model for the period, this piece is in veritably perfect condition. Five eighteenth century tapestries known under the name *Première tenture des Chinois* are from the royal manufacture at Beauvais and were woven after cartoons by Vernansal, Blain de Fontenay and du Mons. A similar tapestry is in the Musée de Compiègne.

PAINTINGS of Lespinasse to be seen at the Galerie de l'Elysée show work of an artist whose constant preoccupation with the sea found expression in a series of canvases describing the ebb and flow of the tides, the romantic connotations of wrecks and ruins and the mysterious light effects in sea and sky. A skillful handling of paint recalls his engravings which, with great variety of line and touch, convey qualities of atmosphere and space. Most charming are his spontaneous small canvases.

A CROSS section of the work of Raoul Dufy covering a number of years traces the development of this artist down to his present day experiments. Particularly striking are the woodcuts, which, in their intrinsic directness and simplicity, influenced this art strongly enough to restore it to new vitality. Paintings, too, show an uncomplicated and unpretentious line which endows them with delightful freshness. Dufy has a remarkable feeling for light which he bends to his purposes with great poetic invention.



## COMING AUCTIONS

### *Frazier French and American Paintings*

TWO paintings by Corot, American landscapes, and other paintings, comprising property of the estate of the late Frank D. Frazier of New York, selections from the Lotus Club collection, sold to make room for recent acquisitions, and paintings from other sources will be dispersed at public sale at the American Art Association-Anderson Galleries on the evening of March 4, following exhibition from February 27.

The larger of the two Corots, entitled *Le Chevrier Charmant sa Chèvre avec la Flute* is an important work of the period 1865-1870 and one of the finest of the artist's paintings to appear at public sale in some time. It depicts an idyllic sunset scene in which a youth is seated in the shadow of the tall graceful trees of the composition, playing his flute to the seeming delight of a white kid. In the other Corot landscape of the sale, painted about 1870-72, *Villa des Pins Noirs* or *Souvenir d'Italie*, the square tower and the terraces of a



FRAZIER ET AL SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

COROT: "LE CHEVRIER CHARMANT SA CHEVRE AVEC SA FLUTE"

"castello" are visible among the trees, and a woman walks in the foreground meadows. Both paintings are recorded by Robaut.

The American nineteenth century school is represented with a number of notable paintings. Landscapes by J. Francis Murphy include *Where the Sunlight Lingers*, which features in its composition the slim bare saplings frequently the "leit-motif" of Murphy's scenes. *The Tom-Tom Maker* by Eanger Irving Couse is a strong study of an Indian in feathered headdress, seen in profile as he crouches at the work of stretching a drum. Other figure paintings of note are the *Girl in Blue Arranging Flowers* by Frederick Carl Frieseke, *Cleaning Skate* by Charles W. Hawthorne, and Frank Duveneck's *Woman Spinning* posed by Maria da Pontremoli, who also sat for his famous *Portrait of an Old Woman* in The Metropolitan Museum of Art. Fine works of other National Academicians are included in landscapes by Thomas Moran, Alexander H. Wyant, Henry Golden Dearth, George Inness, Bruce Crane, J. Alden Weir and Ernest Lawson.

In addition to the Corots, the French school makes other notable

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FRAZIER ET AL SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

AN IMPRESSIONISTIC "THE RIVER: SPRING" BY LAWSON

contributions to the sale: *Land and Water* by Charles Francois Daubigny, a Charles Emile Jacque *Shepherd and Sheep*, *Reverie* by Jean Jacques Henner, depicting a maiden draped in turquoise blue reclining on rocks, and a Millet charcoal drawing on blue paper of a peasant woman with her back to the observer, the face in "profil perdu." A peasant interior by Josef Israels is entitled *Peasant Mother and Children* and the two wings of a Cologne sixteenth century triptych depict the donor and his family kneeling. Other artists represented are Frits Thaulow, Martin Rico, Willem Maris, the Spanish painter, Alonzo Miguel Tobar, with a *Youthful Christ with the Infant St. John*, and Arthur Fitzwilliam Tait with a stag and wolves composition called *The Escape*.

### Rogers Furniture, Tapestries & Appointments

FRENCH period furniture, tapestries, rugs, and other appointments for interiors, comprising property of Mrs. Edmund Pendleton Rogers, property sold by order of Mrs. Warren W. Chapin, and from other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of March 5 and 6, following exhibition from February 27.

The French eighteenth century furniture includes many pieces marked with the recorded stamps of celebrated court cabinetmakers. Included among these is a rare love seat by Georges Jacob, protégé of Marie Antoinette and royal princes, which is characteristic both of this maker's ingenuity and his restraint as a designer; the piece, laqué gray and covered in fine Louis XVI ivory silk chenille, is convertible by a neat device into a six-foot couch, or *lit de pavillon de chasse*, apparently the first piece of its kind to appear at public sale in this country. The chairs include a bergère by Claude Lerat, covered in red and white toile de Jouy, and a pair of arm-chairs by Noël Toussaint Porrot, both of whom worked in the mid-eighteenth century, while a canapé covered in rose and ivory satin of the Louis XV period exhibits an exceptionally fine original carved frame with serpentine-molded horseshoe back. Other choice pieces of furniture include an inlaid commode by Jean Henry, *ébéniste* and dealer in exotic woods, a Régence pier table with carved frieze and cabriole legs which terminate in delicately carved doe's hooves, occasional tables, dressing tables, buffets, and cabinets.

One of the most notable of the tapestries in the sale is a Brussels *Don Quixote* example dating from about 1690, woven in choice wools highlighted in silk and depicting a Spanish dance taking place in a clearing of wooded country, the knight in full armor looking on, attended by Sancho Panza. Other fine examples include a Brussels *Toilette de Juno* and a Lille garden composition. Oriental rugs and carpets, which include an important large Joshua-ghan woven with varicolored rosettes in a field of ivory tone and a late seventeenth century Kouba featuring the characteristic diamond medallions in a brick red field, are complemented by Aubusson and Savonnerie carpets.

Among the bronzes are statuettes of children by Janet Scudder, A.N.A., including Pan with his pipes on the back of a crab and well-known fountain figures. The European porcelains include Capo

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### Vibert-De Haven Furniture and Furnishings

ENGLISH and French furniture, bric-a-brac, Chinese porcelain, rugs, silver and paintings from the collections of Mrs. Henry Vibert and Mrs. W. B. De Haven, together with property of other owners will be dispersed at public auction at Rains Galleries on March 4 and 5, following exhibition from February 28.

The furniture includes both period pieces and reproductions of Queen Anne, Chippendale, Sheraton and Georgian in the English group and Louis XV and XVI pieces in the French group. A variety of necessary items of furniture such as sofas, dining chairs, side chairs, coffee tables, consoles, occasional pieces and mirrors form the better part of the two-session catalogue. A Louis XV carved and gilded Aubusson tapestry suite; a Charles II oak armchair upholstered in Flemish verdure tapestry; an early XVIII century Brussels verdure tapestry panel and several fine Aubusson rugs, including one of the Louis Phillipe period, are among attractive items in the exhibition.

The bric-a-brac includes candelabra, vases, statuettes, andirons, chandeliers, sconces and lamps and Chinese porcelains.

A small selection of oil paintings includes examples of the English, American, Dutch and Flemish schools. Among the rugs, besides the Aubusson specimens, there are varieties of fine Oriental weaves including Herake, Bokhara, Sultanabad, Sarouk, Kerman and others.

## Recent Auction Prices

The sale of American furniture and Staffordshire porcelain from the Tompkins, Farish and other collections held at the American Art Association-Anderson Galleries on February 19 and 20, 1937, brought a total of \$29,600; the important items follow:

NO.	ITEM	PURCHASER	PRICE
27	Battle of Bunker Hill, platter by A. Stevenson, length, 13 inches.....	Raymond Kane	\$300
63	New York from Weehawk, platter by A. Stevenson, length 20½ inches.....	Ginsburg and Levy	275
93	Arms of New Jersey, platter by T. Mayer, length, 19 inches.....	F. S. Gaillard	800
94	Arms of Pennsylvania, platter by T. Mayer, length, 20¼ inches.....	F. S. Gaillard	1,600
195	Sandusky (Ohio), platter, length 16½ inches, maker unknown.....	A. G. Joseph	610
196	Detroit (Michigan), platter, maker unknown; diameter, 18½ inches.....	John Greer	310
277	Copeland Spode Decorated Porcelain Dinner Service, about 1840.....	Raymond Kane	425
291	Early American Silver Dome-Top Tankard, John Burt, Boston, 1691-1745.....	Louis J. Marion	520
370	Queen Anne Mahogany Upholstered Wing Chair, New York, eighteenth century.....	Thomas Curran	425
371	Chippendale Mahogany Serpentine-Front Desk with claw and ball feet, American, eighteenth century.....	C. Edward Snyder	400
373	Heppelwhite Inlaid Mahogany Tambour-Front Sideboard by John Seymour, Boston, about 1790.....	A. M. Baldwin	400
435	Colonial Pine Paneled Room.....	Paul J. Baumgarten	950

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## EXHIBITIONS IN NEW YORK

(Continued from page 4)

Boyer Galleries, 69 E. 57th St. *The Circus in Three Media*, March 1-20.  
Brummer Gallery, 55 E. 57th St. *Sculpture by Ossip Zadkine*, to March 20.  
Carnegie Hall Art Gallery, 154 W. 57th St. *Spring Moods*, to March 8.  
Carroll Carstairs, 11 E. 57th St. *French Paintings*, to March 20.  
Leonard Clayton Gallery, 108 E. 57th St. *Watercolors by Grant Reynard*,  
March 1-15.

Contemporary Arts, 41 W. 54th St. *Paintings by Otto Botto*, to March 6;  
*Paintings by Guy Maccoy*, March 1-20.

Decorators Club, 745 Fifth Ave. *Decorative Screens*, to March 10.

Decorators Picture Gallery, 554 Madison Ave. *Four Rooms Designed for  
Paintings*, to March 20.

Delphic Studios, 724 Fifth Ave. *Paintings by Cohn, Austin and Elliot*, March  
1-15.

Downtown Gallery, 113 W. 13th St. *Group Show*, March 1-15.

Durand-Ruel, 12 E. 57th St. *Paintings by Dietz Edvard*, March 1-20.

East River Gallery, 358 E. 57th St. *Group Show*, to March 31.

Ferargil Galleries, 63 E. 57 St. *Paintings by Russell Cheney, Sculpture by  
Richard Davis*, March 1-15.

Fifteen Gallery, 37 W. 57th St. *Paintings by William E. Starkweather*, to  
March 6.

Findlay Galleries, 8 E. 57th St. *English Landscape Painting*, to March 8.

French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to March 6.

Karl Freund Gallery, 50 E. 57th St. *The Pig in Art*, to March 9.

Grand Central Art Galleries, 15 Vanderbilt Ave. *Paintings by Roy Brown*, to  
March 6; *Prints by Thomas Nason*, March 2-20.

Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St.  
*Paintings by Robert Philipp*, March 2-13.

Guild Art Gallery, 37 W. 57th St. *Watercolors by Lloyd Ney*, to March 6.

Marie Harriman Gallery, 61 E. 57th St. *Paintings by Walt Kuhn*, to March 13.

Arthur H. Harlow & Co., 620 Fifth Ave. *Currier and Ives Prints*, to March 15.

Henry Jordan Gallery, 601 Madison Ave. *Old Masters*, March 1-15.

Frederick Keppel & Co., 71 E. 57th St. *Memorial Exhibition: Frederick  
Keppel*, March 2-31.

Kleemann Galleries, 38 E. 57th St. *Paintings by Thomas Eakins*, March 1-31.

M. Knoedler & Co., 14 E. 57th St. *Annual Exhibition of 15th and 16th  
Century Woodcuts and Engravings*, March 1-27.

C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Etchings by John Sloan*,  
to March 6.

John Levy Galleries, 1 E. 57th St. *Old Masters*, to March 31.

Julien Levy Gallery, 602 Madison Ave. *Drawings and Prints by Kristian  
Tonny*, to March 15.

Lilienfeld Galleries, 21 E. 57th St. *Paintings by Old and Modern Masters*,  
to March 6.

Macbeth Gallery, 11 E. 57th St. *Paintings by Horace Day*, to March 2; *Paint-  
ings by Hayley Lever, Drawings by Josef Presser*, March 2-15.

Pierre Matisse Gallery, 51 E. 57th St. *Mobiles and Stables by Alexander  
Calder*, to March 13.

Metropolitan Galleries, 730 Fifth Ave. *Old Masters*, March 1-31.

Midtown Galleries, 605 Madison Ave. *Paintings by Frederic Taubes*, March  
2-20.

Milch Galleries, 108 W. 57th St. *Contemporary American Sculpture*, to Mar. 6.

Montross Gallery, 785 Fifth Ave. *Paintings by Latta Kingan*, to March 6.

Morton Galleries, 130 W. 57th St. *Watercolors by Anne Steele Marsh and  
Peter Ompir*, March 1-13.

Newhouse Galleries, 5 E. 57th St. *Paintings by Kostia Terechkovitch*, March  
11-20.

J. B. Neumann's New Art Circle, 509 Madison Ave. *Group Show*, to March 15.

Nierendorf Gallery, 20 W. 53rd St. *Contemporary Art*, to March 15.

Arthur U. Newton Galleries, 11 E. 57th St. *Paintings by Canedo*, March 1-22.

Georgette Passedoit Gallery, 22 E. 60th St. *Paintings by Biala*, to March 13.

Progressive Arts Gallery, 428 W. 57th St. *Arthur B. Davies Memorial Ex-  
hibition*, to March 13.

Frank M. Rem Galleries, 683 Fifth Ave. *Paintings by Aaron Gelman*,  
March 1-13.

Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings by Theodore Haupt*,  
to March 5.

Schaeffer Galleries, 61 E. 57th St. *Early German Paintings*, to March 13.

Schaffer Galleries, 15 W. 50th St. *Russian Icons*, to March 31.

Schwartz Galleries, 507 Madison Ave. *Eighteenth and Nineteenth Century  
Paintings*, to March 31.

Jacques Seligmann & Co., 3 E. 51st St. *Indian Silks*, to March 17.

Ludwig Stern, Inc., Savoy-Plaza. *Old Masters and Works of Art*, to March 20.

Marie Sterner Galleries, 9 E. 57th St. *Paintings by Karl Zerbe*, March 1-15.

Studio Guild, 730 Fifth Ave. *Paintings by Helen Lawrence*, March 1-15.

Mrs. Cornelius Sullivan Gallery, 57 E. 56th St. *Provincial Paintings of France  
and America*, to March 13.

Uptown Gallery, 249 West End Ave. *Paintings by Theresa Bernstein*, to  
March 12.

Valentine Gallery, 16 E. 57th St. *French Masters of the 19th and 20th cen-  
turies*, March 1-20.

Walker Galleries, 108 E. 57th St. *Paintings by Andrée Ruellan*, March 2-20.

Hudson D. Walker, 38 E. 57th St. *Paintings by Robert D. Greenham*, March  
1-31.

Westermann Gallery, 24 W. 48th St. *Watercolors by Modern German Paint-  
ers*, March 1-24.

Weyhe Gallery, 794 Lexington Ave. *Sculpture by Doris Caesar*, March 1-20.

Wildenstein & Co., 19 E. 64th St. *Gouaches by Bernard Lamotte*, March 1-13.

Howard Young Galleries, 677 Fifth Ave. *English Sporting Paintings*, March  
1-31.

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EXHIBITION FROM SATURDAY, MARCH 6

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